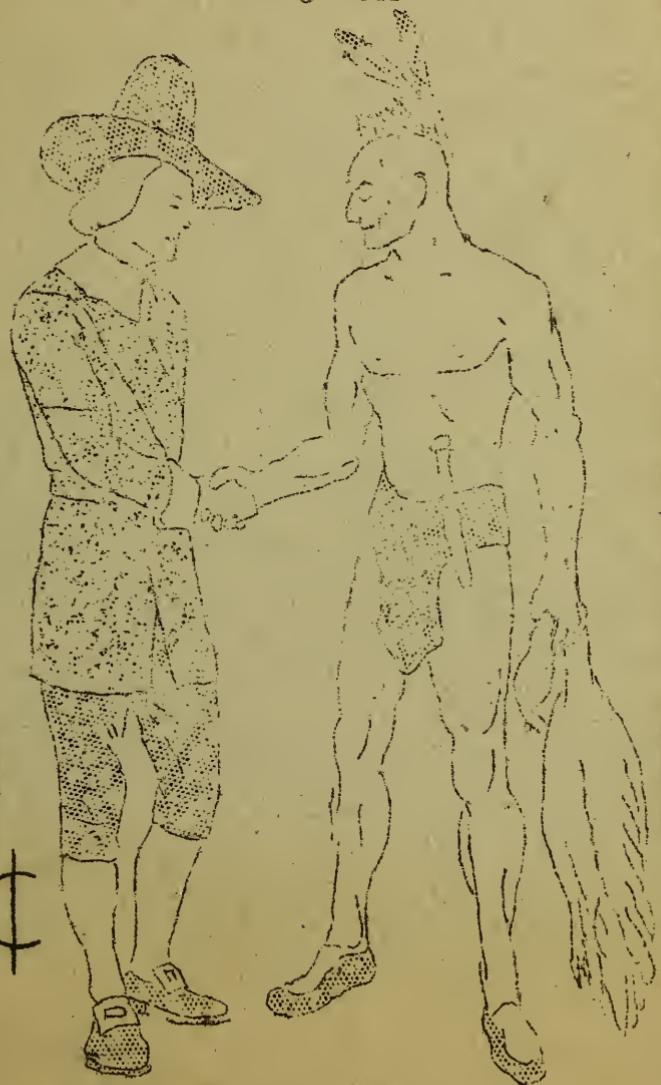


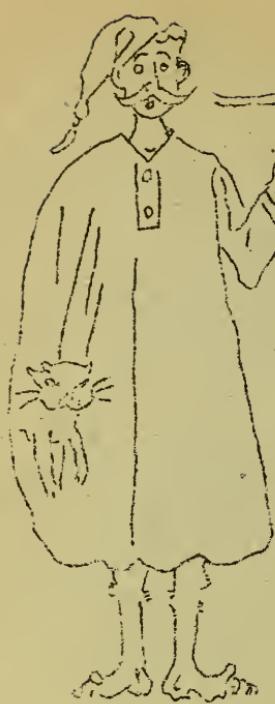
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Vol 2

No 12



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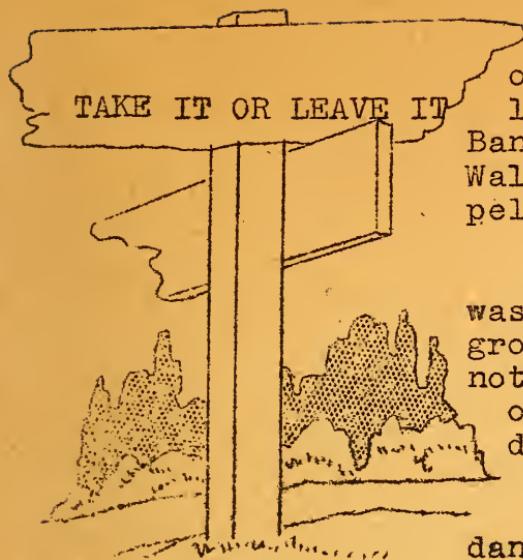
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Been traveling all over northern New England this past month. Bangor and Lewiston, Me. Walpole, Mass, and Montpelier, Vt.

What a pleasure it was to call for these groups! Bad weather did not prevent a turnout of enthusiastic square dancers at any city.

Excellent square dancers at each place.

Young to middle-aged(whatever that is)prevailed in all four groups;most of them married. So once more it was brought forcibly to my attention that this is the most important group in square dancing today. Keep them interested and your worries are over for a long time.

Lewiston, Walpole, and Montpelier are brand new groups,organized within the year. And I'd like to give a special word of encouragement to each of them. Keep up the good work. You're on the right road to lasting recreation.

And a very special word of praise to the Bangor group and their grand young leader-caller,Dick Cole. For my money, this unassuming lad is the best caller in the state of Maine. He'll go a long ways;remember the name-Dick Cole.

Sincerely



by

Gene Schultz

I believe in the value of square dancing --and without apology I mean chiefly in the fun of it--so firmly that I'm glad somebody asked my opinion of how it can be taught in the elementary schools. Not that I know, mind you. I only teach it there. But I'm glad somebody asked me. I have made plenty of mistakes, had plenty of headaches, and known moments when I could cheerfully have washed my hands of the whole business. But I just naturally liked dancing too much to stop early, and I feel sure that the small success I have had has abundantly repaid me for the headaches, most of which were of my own causing.

So I am going to jot down, in the form of well meant advice, some of the things I believe I have learned. It all adds up to ---- "Relax". Square dancing is not a religion. It is not a matter of life or death that every youngster learn to dance, however desirable it

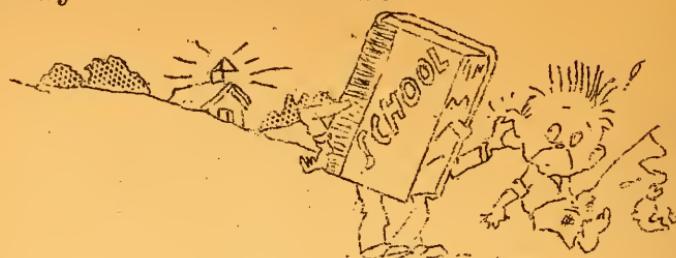
may be.

True it is that only a few years ago folk dancing was known best to Americans as something that children learned when somebody forced them to take part in a "program" held before their mothers. But if the relatively modest popularity that our favorite dances enjoy now owes much to this earlier schoolroom activity, I'd be surprised.

I'd be surprised, too, if square dancing is popular in the future in exact proportion to the number of girls now teaching it in the elementary schools. Let's see. If a teacher turns out, say, twenty dancers a year, and two of them become teachers, and those turn out forty dancers and four become teachers---pretty soon eleven trillion dancers. Every able-bodied citizen of every village howling for a square dance every Saturday night. Horrible, isn't it? Let's not worry. It won't happen, and nobody wants it to.

Enthusiastic and experienced folk and square dancers who happen to be schoolteachers will not need to be urged to teach dancing; their danger is the kind of optimistic fanaticism that leads to excess and thus to disappointment. Better too little dancing than too much. Quiet, steady work lasts; a burst of wild enthusiasm evaporates. Ambitious activities may alienate conservative parents; solid results earn their gratitude. America has never been a hundred per cent dance-minded. We have no true peasantry in the European sense; instead, we have a machine culture backed by a strong Puritan tradition. With few grownups to imitate, our youngsters have never itched and ached to dance in great milling hordes. Boys have been notoriously less eager than girls and, unlike Mexican or Serbian boys, generally

less skillful. I have learned to be satisfied to make only a reasonable dent on these and similarly stubborn facts.



No teacher can expect, single handed to turn an entire school into a dance club composed of youngsters who will come a-running after school hours, baseball or no baseball. And if she did so, what would it profit? Baseball is a good game, too. Some schools, particularly rural schools lacking a full program of band, glee club, dramatics, and the like, but lucky enough to have an effective dance teacher on the staff, would do well to devote perhaps an hour a week of class time to an all-school dance program; but the need is at least somewhat diminished as these activities must be traded or dropped for square dancing.

Such a program will be even less assured of success if some faculty member who knows little more than her pupils is pressed into service to teach dancing. I know that in my early efforts I spoiled some potential dancers because I lacked guidance and underestimated the problems to be solved, and too often do now.

If every teacher in a city elementary school could, by a minor miracle, teach dancing effectively, an integrated program would be easy. Students would have simple rhythms graded upward through three grades, adding a continuously graded series of folk dances beginning in their fourth year. Elementary squares would

be introduced in the fifth grade, contras and round dances in the sixth. All of these---and easily the fox trot if desired--would continue through the seventh and eighth grades. All of this would require about an hour a week and nothing would have to be traded for it. But the principals, superintendents, and board members who raise a skeptical eyebrow, possibly for the wrong reasons, are perhaps right after all. Such a program would require inspired leadership, unselfish cooperation, and the green light from an impossibly large number of folks. Turnover in personnel could easily wreck it and so on.



Experience has cured me of pointing any group too rigorously for public exhibition. If a teacher has an exceptional group of dancers impatient to learn something tricky, she will know it. For the rest, too much rehearsing, or learning a dance too difficult, is deadening in the long run. It may put a strain on parent-teacher relations. A festival is a get-together not a competition between dancers, not a function to show off teachers. When we participate in a festival, we should be only polishing up dances that have been used for fun during our dance periods.

If I were advising a young teacher, some of my cautions, right or wrong, would run about like this. Concentrate your dance teaching on the pupils in your own grade, on those with whom you have most contact. Expand this activity only as pressure compels you to do so....don't push. It

is easy to build up resistance among the uninitiated. Consult someone who has already made mistakes, before buying records. (I have a drawer full of records I can't use-records I thought would be suitable for children and later found weren't). Be prepared to spend some money and much time, without hope of tangible return. No school or P.T.A. can be expected to buy very many records and I believe the children should have a variety. Only those who really love dancing can fairly hope to teach it, and we can always measure our love of anything by what we are willing to pay for it. Don't crowd learners with new dances. Repeat what they obviously enjoy until they feel some confidence; then introduce new dances and new ideas.

Some of the children will groan when they hear a new figure explained, just to be making a noise. The groan often means nothing, but the habit of grumbling (and it is only habit) dampens enthusiasm in any activity. Nip it early. "Kid" the youngsters into substituting a more cheerful response. They will smile if you tell them to. Pretty soon you won't have to tell them; they will smile because they feel good.

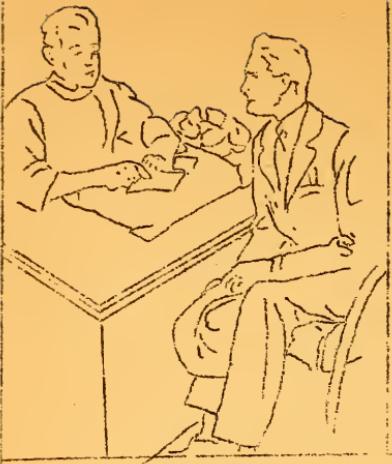


I am not "progressive" enough to believe that children have the most fun possible doing only what, by impulse, they want to do at the moment. If they played basketball by impulse, dis

regarding the rules without penalty, they would ruin the game, and then what would they do for fun? Dancing has to be fun, or it is nothing; and the teacher is justified in enforcing the rules because, by her experience, she knows more about having fun than the children do. Without needing too heavy a hand, I try to maintain complete order and discipline; when some children occasionally get out of hand, the session comes to a firm close. In the dance itself, no romping, no ring-around-rosy, no clowning. A little dropping of back hair, within reason, may be good for certain sedate grownups. Children only get silly, and very soon bored. Needless to say, the other extreme—the Prussian drill session—is bad, too.

The secret of hitting between the romp and the drill, of fun within bounds of discipline, lies, I believe, in teaching the children to respond to the beat of the music. Without this, they get nothing of value out of their dancing, and do not long enough it. If they seem unable to respond accurately (barring a few subnormal cases), perhaps the dance is too difficult or the beat too subtle. In any event, I think my youngsters enjoy most of all our New England contras danced without calls, but danced precisely to the phrase of the tune. No clowning there, but plenty of real, solid fun.





A DOCTOR LOOKS AT SQUARE DANCING

by

Joseph A. Mahoney, M.D.

So you have taken up Square Dancing? Tell me, just what benefit do you get out of Square Dancing, other than a few hours of being with other people, and trotting around to the music of a piano player, a couple of fiddlers, and the calls of a caller? O.K. here is what I get out of it.

1st. Since I started Square Dancing, I have met the nicest group of people; the type who love good clean wholesome fun in a family sort of way.

2nd. When I am Square Dancing, it seems that I have no time to think of the woes of the day, or other troubles and worries with all modern complications with which everyone seems more or less plagued. In other words, I have never entered into any activity that gives me so much relaxation and recreation that I get when I am Square Dancing.

3rd. It is the type of recreation that does not separate husband and wife, parents and children, but is just the opposite; it brings them together for an evening of real wholesome

entertainment. It develops a love in the young people for the good old fashioned skillful type of dancing which is danced to real music, not the apology of music that a lot of our modern type is today.

Summing up, as a Doctor I believe a great many people today do not consider the necessity of a hobby or activity to give them complete relaxation from the responsibility of their daily work. Regardless of one's occupation or profession, one should plan some time for fun and play, especially today when the times are so foreboding and insecure. When a person does not take time out for relaxation, his or her health is bound to suffer. The result being a nervous, tense, person who has been wound up so tight that he or she cannot unwind, often ending up in a coronary and an early death.

I cannot emphasize too strongly from a Physician's viewpoint the need of people to have some form of recreation to temporarily escape from the heavy burdens of the day placed on all of us. From a financial point of view I know of no more economical form of pleasure than Square Dancing, and in return getting more than your moneys worth.

To my fellow Physicians, I feel that you need recreation as well as your patients, and would recommend that you try it. The advantages to the Physician in Square Dancing are--- that you are as near to your patient as the nearest telephone, which is always conveniently located wherever you may be dancing, so while you are having your pleasure you are still in



close contact with your office and hospital.

To the Clergy of all denominations, I feel Square and Folk Dancing is one way to combat juvenile delinquency, as Square Dancing gives the youngsters everything they need in spending their youthful exuberance, and at the same time directing their minds to clean wholesome recreation. It is my belief that the youth of today too frequently deserted by their elders and left on their own to seek pleasures in recreations without proper supervision. In Square Dancing there is no age limit, as I myself have frequently seen grandchildren in a set with their grandparents. So, as a Physician, I say to those who have never Squared or Folk danced, try it once and see if you don't get the same fun as I have.

As an afterthought, I might add that I do not believe there is any activity in the country today that is developing more tolerance and understanding of one's fellowman than is Square Dancing. Repeating a quotation of one of the most outstanding callers: "It is difficult to hate the fellow you are dancing with."

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WHAT DO

YOU THINK

Good music and good callers (who can teach) are essential to successful Square Dancing.

For the past 10 years, I have fiddled for many National and New England Festivals when public participation in Square Dancing was the principal financial support, and having played for so many different callers and with so many different musicians, I frequently find I am asked to play a tune I do not know, for which no printed music is available.

In order to determine how to improve this situation, I am sending a copy of this letter to 25 prominent callers and teachers of Square Dances in New England, asking their opinion on this plan; also asking to have it printed in NORTHERN JUNKET.

Have a group of callers join together in preparing their calls for their favorite figures (Quadrilles) with names of tunes used, the key in which tunes are played; have such tunes arranged for fiddle and piano so the music will fit the calls; and then have calls printed beneath the music score.

Possibly 150 tunes used for quadrilles, 20-25 contra and circle dances (calls should not

be sung for these dances) and possibly 20-25 other dances now being used. Such a book would contain enough different numbers so almost any orchestra, large or small, could play a program for any caller on any occasion.

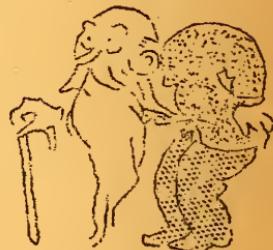
Such a book should feature New England dances commonly used and, in my opinion, provide better music for the dancers.

Please advise me what you think of this plan, and write me about it.



Very truly yours

Will E. Ayer
Box 378
Fitchburg, Mass.



WORDS FROM AN OLD TIMER

by

S.E. Richmond

I thoroughly believe in what I call "American Square Dancing". That is, dancing which combines the widest possible use of available material; the dances, stylings and from all parts of the country.

I can tell you unequivocally that where old time dancing has made the greatest headway; where old time dancing has pleased most people, are the places where leaders have presented the wider picture. It is very obvious to me that where localized dancing has been

presented only, that the dance picture there is woefully behind the regions where the broader picture has been presented.

I feel very strongly that it is up to the leaders in this country to present the complete picture of old time dancing to their public. The people are certainly entitled to this complete view. It hurts me to find some sections totally unaware of what "right and left" means. Other areas do not know what "do si do" means. Callers by the hundreds are absolutely incapable of teaching. Fortunately, these are falling by the wayside.

In some regions that I have visited--I found some leaders were actually making every effort to keep other styles out of their areas. Now I believe that it is absolutely necessary to maintain traditional styles and dances--of the various areas--but I see no reason for excluding the other fellows stylings and figures, as long as you do not attempt to mix styles of one section into the dance styles or another. I mean that I think it wrong to add western twirls and spins to an eastern contra; the contra dance style to a western dance.

The reasons for localized styles only no longer exist. In the olden days, lack of transportation and communication made it necessary for dances to be highly localized. That reason no longer exists today. This is modern America. People move about. They go to several dances a week in many cases. They are entitled to know how the other fellow does his stuff. Each region has too much, far too much to offer to bar the use of other stylings from any group.

I feel that the dancers of this country are entitled to know all the major movements of square dances, provided those movements are

really widely done, and are an authentic movement of old time dances.

For instance: "Rip and snort", "Ladies chain", "Right and left", "Chassez (we mean sashay)" probably the most abused call of all; "Balances" of various sorts. More than one style of meeting partner in a grand right and left for a promenade (ouch! the wrestling here).

I have a high respect for the intelligence of the average dancer, and I have enjoyed his response for many years. He is far a head of his teacher in most instances. The American square dancer today is being underestimated. He is being presented in too many instances with dances and stylings well below his capacity for learning.

I have always made it a rule never to put on a dance until I had taken pains to authenticate it, using the rules in doing so:

1. Is it widely done?
2. What first class teachers use it?
3. What is the authentic music for it?

I have never seen any reason to change these rules. I am still very reluctant to put on a new dance until I have talked or written to someone who really knows its background.





STARTING A SQUARE DANCE ORCHESTRA

by

Dudley Briggs

The first step in starting an orchestra is in deciding what you want in size and instruments, and looking for them; or canvassing your area to find out what you can get and then figuring out what can be done with available talent. You ought to do both. Don't accept poor musicians just to get a good-looking outfit, nor accept poor players because they are somebody's friends, unless you are driven to it. And don't be driven!

Approach the prospective musicians and explain individually what you want. They will probably fall all over themselves in eagerness to serve you. Most real musicians love to play. You ought to offer them some kind of pay. Around here they get from seven to ten dollars each, per evening. Boston union rates are twelve dollars on week-ends, eleven otherwise.

The orchestra will want to rehearse a few times before playing for a dance. There should be someone who can tell them how fast to play and what music to use. The caller is the best one to do this, but a good dancer could get a

long. List the dances you commonly use and the tune played for each. You can buy collections of music for violin, piano, and orchestra. These will contain mostly the old time tunes. For the later ones you will have to rely on sheet music obtainable from any good music store, maybe just around the corner.

Here are the names of some excellent collections of fiddle tunes:

One Thousand Fiddle Tunes
 Messer's Way Down East Fiddlin' Tunes
 Messer's Old Time Music
 Old Time Jigs and Reels--McGee
 Rollinson's Jigs, Reels, and Hornpipes
 O'Neill's Dance Music of Ireland
 Waifs and Strays of Gaelic Melody-O'Neil
 Universal Album of 200 Jigs and Reels
 Old Familiar Dances
 Player's Pastime Folio
 Cornhusker Series # 2 & 4

There are others, but if you manage to get a copy of each book listed, you'll have enough fiddle tunes to last you a lifetime. Just because your music dealer doesn't have them in stock, or can't obtain them from his wholesaler should not discourage you. I've found many a fine book in second hand book stores.

Folk dance music is a horse of another color and you'll really have to dig to find what you want. Write to Michael Herman, Box 201 Flushing, New York, and tell him what you want. If he can't find it for you, nobody can.

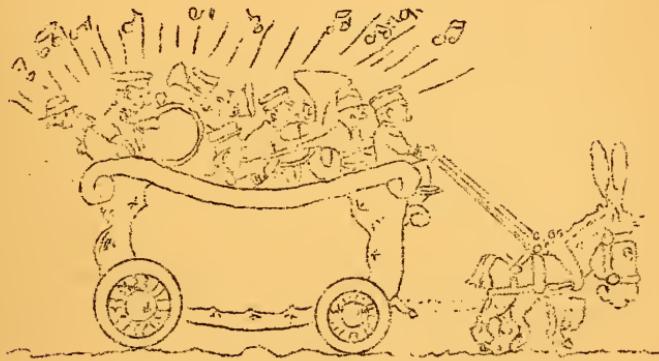
Many of the late popular tunes can be written out by hand by the caller or orchestra leader, or played by ear. Don't buy popular orchestrations of square dance tunes, as they are usually pretty awful. The average arranger goes

little beyond the title of the tune and a vague reminiscence of the melody, which he promptly proceeds to ruin with all the skill at his command.

The total repertoire of your orchestra will depend on the kind of dances you like to do. It is safe to say they should have some polkas, waltzes-both American (slow) and Viennese (fast), some schottisches, and the tunes for squares and contras. If you have a taste for folk dancing you will include them.



PLAYING TOGETHER AS AN ENSEMBLE



The first fundamental of dance music is rhythm, and the musicians should be conscious- or subconsciously aware of it at all times. A bass player who lags on the beat or a heavy handed pianist who rumbles the notes together is no help.

Many players who are new to square dance music have a hard time to keep from speeding up as they progress through a number; especially on 6/8 rhythm. It's a tendency that has to be controlled.

The right speed for squares and contras probably lies between 116 and 124 beats per minute. This gives good smooth dancing. Good dancers can maneuver up to 140 beats per minute, but it isn't comfortable. Speed can be checked by anyone with the second hand of a watch. Count the beats for fifteen seconds and multiply by four. If you get 29, 30, or 31 beats per fifteen seconds, and the orchestra keeps it steady at that pace, they are about right. Always, the rhythm is crisp and neat.

The melody should be clear enough to stand out above the rhythm and a single instrument at a time on the melody is usually enough. More than three playing melody and harmony will produce more confusion than beauty. Witness many Irish records where an eight or ten piece band hammers unconvincingly at a melody that could be handled better by fewer performers. Trying to dance under such difficulties only emphasises a famous caller's remark about "chaos set to music."

Popular dance orchestras, often heavy with brass and saxes, use orchestrations arranged for such things as six part harmony and complicated counterpoint. Sorting out the melody from this menage is to court an early visit to a psychiatrist. Folk music, thank goodness, is complete with just a simple melody and rhythmic accompaniment, with occasional harmony and very easy obbligatos. Musically this is more appealing in the same way that many great things are essentially simple.

Popular jazz, which began with Paul Whiteman as a rebellion against florid and somewhat decadent classicism, has itself lost in large measure its early simplicity and with it much of its attractiveness. It has become too florid and decadent; heavy with useless clutter-

some ornamentation. Beside it, the sweet simplicity and innocent purity of folk music is as a breath of ozone from a better world.

Of course an orchestra must be musically correct, but this is not hard. If the caller wants the first strain of Nelly Gray played three times and the second strain once, one must be careful to do it in just that way, and not become forgetful and play each one twice for instance. The caller has his attention taken up by the dancers, and he shouldn't have to take time out frequently to correct the musicians. If the men of your orchestra happen to be square dancers, much of this trouble will be solved by them during the dance.

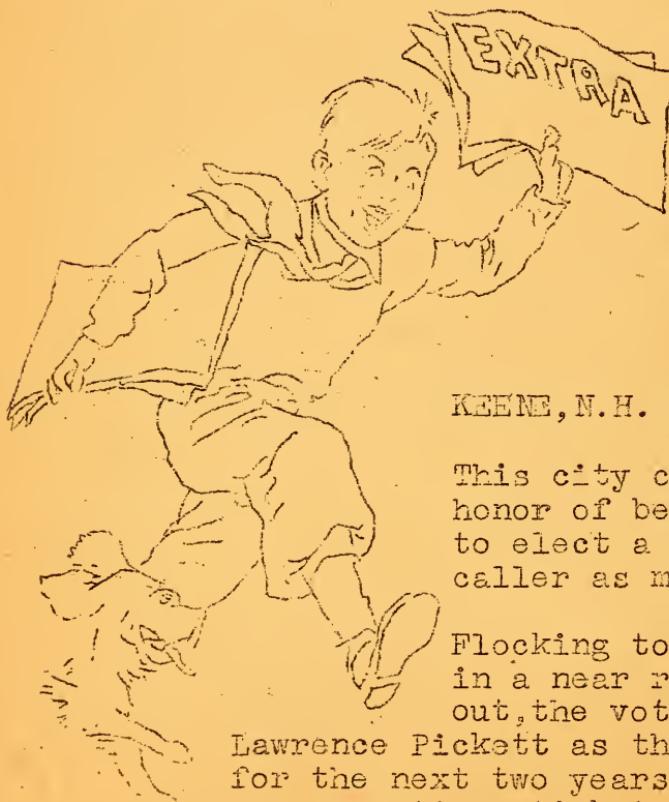
Since many calls require the caller to sing, the orchestra should be able to play by ear such tunes as Red River Valley in several keys, so as to suit the callers' voice.

Every square dance musician should have ultimately, some knowledge of chords and harmony, so that he can play simple improvisation and harmony. This is easy, as few tunes require more than four chords. An orchestra should be able to perform from a single line of violin music. This means that the bass, pianist, and guitarist should be able to choose automatically the correct chord and rhythm accompaniment and transposing instruments should be able to transpose at sight. This comes with time and a little effort, as a natural outgrowth of the musician's interest and ability. It is not necessary in the beginning.

The dancers have a duty to the orchestra too. Of course they are probably paying for them. But there is a further nicety which will pay more dividends than money, and that is appreciation. Most musicians will double and re-

double their efforts to please a group which shows appreciation by applause, and by talking to the musicians, and including them in the fun. While they may be serious about their music, no orchestra likes to be taken for a bunch of mechanical robots into which so much money is poured for so much music. I venture to say that a mediocre orchestra can be vastly improved in a few months by audience appreciation.

The end



KEENE, N.H. Nov. 6, 1951--

This city claims the honor of being the first to elect a square dance caller as mayor.

Flocking to the polls in a near record turnout, the voters chose

Lawrence Pickett as their mayor for the next two years. Running on a non-partisan ticket Larry upset

his three opponents handily. The Keene Democrat was minority leader of the N.H. House of Representatives during the term just ended, and is further known as an excellent square dance caller.

SQUARE DANCE

Birdie Fly Away

Music-Any tune that you like to call to.

The first couple lead out to the right
 And circle four and hold on tight
 Lady in the middle and you circle three
 Lady steps out, gent steps in
 Join hands and circle again
 Gent comes out and gives lady a swing
 And you both lead on in a bigger ring
 Circle six with the next
 Birdie in the middle and you circle five
 No mistakes now, lock alive
 Birdie hops out, old crow in
 Join hands go round again
 Crow comes out, gives birdie a swing
 Then you all lead on in a great big ring
 Circle eight hands around
 Birdie in the middle and you circle seven
 That's one way to go to heaven.
 Keep circlin' left, but raise your hands
 Let the birdie in the middle fly away
 You won't see her again today
 Everybody swing and promenade home
 Repeat three more times for the other "birdies"

It's equally as much fun to let the "old crows"
 fly away instead of the "birdies".

The dance as given here is a combination of a
 figure we saw at Stockton Folk Dance Camp and
 one that Al Smith, Winchester, Mass., used to call.



CONTRA DANCE

Beaux of Albany

The Dance:

Head two couples forward and back
 Both couples swing partners
 Both couples down the center
 Turn around and the other way back
 Cast off, right hand star with same
 Left hand star back to place
 Right and left with third couple

The tune given here is President Garfield Hornpipe, written by an old time fiddler named Harry Carleton. The Rosebud Reel was frequently used too, and we've heard a medley of both. It's our favorite contra, without exception. Do the cast off like this: leading couples separate, followed by second couples, turn out, walk in small circle to place below for actives.

FOLK DANCE

Family Waltz

f.

3/4

D.S.

Transcribed by
Hayden Sweet
Burlington, Mass.

The Dance, as learned from the Hermans at Folk Dance Camps in Maine and New Hampshire.

Dancers form a single circle facing into the center, lady on man's right. All join hands.

Ladies start with right foot, men with left.
All waltz forward 1 waltz step & back

Men swing their left hand ladies across and in front of them, from their (men's) left to their right. Ladies do this with two waltz or 6 steps in place. Ladies should face their right hand man all the time they are crossing in front of him and turn into place on his right. Repeat all this three more times; four times in all. Ladies waltz with fourth man 16 measures, ending in another circle to begin the dance once more. Repeat entire dance as many times as desired, which will be several times for this is a delightful little dance from the Scandinavian countries.

FOLK DANCER has a nice recording of this dance on their record # MH 1057. The music we give here is taken from that record and given to us by Hayden Swett.



INDIAN STICK GAME

Courtesy of
Alta Highman

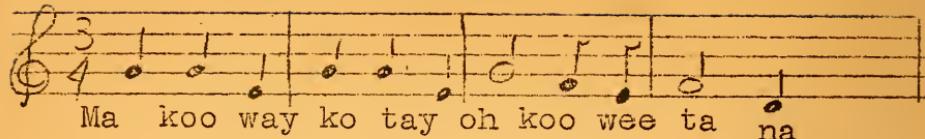
Instead of a folk song we are this month giving you a folk game. We saw it done at Stockton Folk Dance Camp this past summer.

Miss Highman told us that it was brought to a Recreation Conference at Asilomar, Calif. in 1947 by a couple who had taught school on an Indian reservation in the Dakota and Montana region. The Indians held a festival and along with their dances and songs, this game was played.

The sticks are about 18 inches long, 1 inch square or round, carved and painted or stained like a totem pole, with the head and foot indicated. Designs can be woodburned and then waxed with wax shoe polish for a nice finish.

The following song is sung by the players --keep it smooth and even and not too fast. On the longer patterns, repeat the two lines until everyone ends the song with his own sticks head up (when two couples play, the second couple finishes the 3 or 5 beats without music).





Formation: One couple x x or -----
 two couples: o squat on floor cross legged
 x x with knees about 30° apart
 o backs straight. Sticks are

held in center, thumb next to body, four fingers on opposite side, fingers spread slightly. The sticks are held perpendicular and thrown straight across and caught on the diagonal. When tapping head, point straight forward with sticks parallel, or out to side at right angles to body, but horizontal.

PATTERN 1

When there are two couples, 2nd couple starts pattern on count 3.

1-Tap end down, together, throw Right stick
 Tap end down, together, throw Left stick. Repeat to end of song.

2-Tap end down, together, throw R, throw L

3-Tap head forward, flip, ends down, together, throw R, throw L (when 2 couples play, 2nd couple starts pattern on count 5 from here).

4-Tap head fwd, flip, ends down, together, throw R L R L

5-Tap head to side, flip, tap hd fwd, flip, down

6 together, throw R L R L

7 8 9, 27

6-Tap hd to side, flip, tap hd fwd, flip, across in front, tap head, uncross and tap hd straight fwd, ends down, together, throw R L R L

" " 12



PATTERN 11

1- Tap end down, together, throw R to L hand and L to partner's R hand (all on count of 3)

2-Tap end down, together, repeat count 3 above DO IT AGAIN(2 swaps) R sticks have gone to own L hand & on to partner's R hand as each R hand catches straight forward.

3,4,5,6. Same as 1 3-6, except progression is from R hand to L hand, & from L hand to partner's R hand--on just one count.



PATTERN 111

Same as 11 except progression is from the L hand to R hand and from R hand to partner's L hand on just 1 count.



PATTERN 1V

Needs two couples

3 1-Tap ends down, together, throw R to L hand & L to left-hand-person(not partner) catching with R the stick from L hand of right-hand person--on just 1 count!!!

2,3,4,5,6. Same as 1 2-6 except progression is clockwise to neighbor, not across to partner.

PATTERN V

Same as 1V but progression is counter clock wise, from L to R.

In a note along with these directions Alta Highman says: "When some teenagers presented this game at an assembly of the 1951 Folk Dance Camp, Stockton, California, a teacher said she had seen it written as a singing game in a teacher's manual, but she didn't remember where. A Girl Scout leader learned it as a Chinese stick game "Lummey Sticks". Another woman had seen the natives of King Island (off Alaska) do the same game (words and tune, too) using round polished egg-sized stones. Still another woman had heard the game among what she called the Lummi Indians in Oregon or Washington. Since I first learned it, I've never found it in written form in folk, Indian, singing games or song material."



FOLK LORE

suggested to

Bill Tyler

This is the time of the year that makes me think of when we used to boil down sweet cider to use for mince pies and boiled cider applesauce.

I had an aunt that made pies after it got cold enough to freeze them. She'd make enough plain apple, apple and pork sweetened with molasses, squash, pumpkin, and mince pies to last all winter. Then she'd freeze 'em in an open shed, on shelves and covered over with cheese cloth. The pies were baked before they were frozen of course, and then

thawed as they was needed. In those days the men folks would have them for breakfast to top off a meal of fried p'taters, home cured ham 'n riz biscuits. We'd done half a days work before comin' in to breakfast.

Years ago my folks always boiled down at least two barrels of sweet cider, one for boiled cider apple sauce and th' other for boiled cider to bottle for mince meat and fruit cake. My grandmother would make half a barrel of apple sauce, put it outdoors to freeze and cut it out as we wanted it. 'twas splendin' long with meats and grand with biscuits.

In my younger days, I used to buy apple sauce from a peddler. It would take my mother and grandmother th' best part of two, three days boiling the cider partly down before putting in th' apples. Then they'd keep adding both sweet cider and apples until the barrel was half full or whatever they wanted. They always give some to the neighbors who didn't make any 'emselves.

'pears like methods of freezing are not's new as we might think. 's a matter of fact, my folks used to freeze sausage and certain cuts of meat for late winter use, and it seems to me that it tasted just as good as nowadays when we put them into a deep freeze unit and keep 'em frozen til they're wanted.

Mother tells me that she used to make boiled cider by cooking it over an open hearth in a big 25 gallon cast iron kettle. When it was about half boiled down it was transferred to a bigger copper kettle that held 50 gallons and quartered sweet apples added to it 'long with a few spices, such as cinnamon and some sassafras, which she dug up in fence corners an' other places round home. Bet you never heard of puttin' sassafras into apple sauce before.

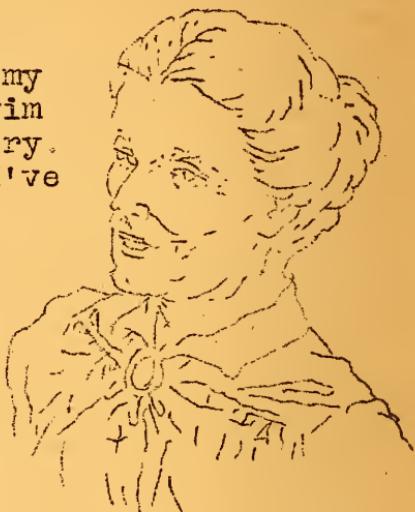
You had to keep stirrin' the mess in th' copper kettle with a stirrin' rod, made of a paddle about three foot long attached to a 10 foot pole. It took 'em two days to make, sometimes more, but it lasted all winter.

Sometimes mother would make apple butter tarts, and we'd have 'em to eat when we'd get home from school.

Here's some receets my sister Mildred says you wim min folks might like to try. I know they're good, for I've et 'em all, more'n once.

FRIED APPLES

6 apples, 3 slices of salt pork or a table spoon butter, sugar, water, $\frac{1}{4}$ teaspoon salt. Wash and core the apples.



In a spider or fry pan melt the butter or "tryout" or fry the salt pork til it is crisp and golden. Slice the apples, cutting them into $\frac{1}{2}$ inch slices, as you drop them into the spider. Cook slowly, turning frequently with a spatula; $\frac{1}{4}$ cup maple syrup may be used. Cover and cook til apples are soft. Add the salt. Serve.

MINCE MEAT

The most important part of making mince meat is to rely on your taste—that's the secret

Four to six pounds lean venison(neck), $1\frac{1}{2}$ pounds beef kidney suet, $1\frac{1}{4}$ pecks apples, 3 lbs dark brown sugar, 1 pint molasses, 2 quarts cider, 2 lbs seedless raisins, 2 lbs seeded raisins 2 lemons, $\frac{1}{2}$ lb candied citron(optional), 4 tea-

spoons salt, $1\frac{1}{2}$ tablespoons cinnamon, 1 tablesp. nutmeg, 1 tablespoon ground ginger, 1 tablespoon mace (optional), 1 teaspoon black pepper, 6 oranges, jelly or jam.

Nearly cover the venison with water and cook for four hours. Set the meat aside to cool in the liquid in which it was cooked until the fat has come to the top and hardened. Remove the fat.

Put the cooked meat through the coarse blade of the food chopper. (Save the liquor of the cooked meat). Then grind the beef kidney suet into the meat. You have a choice when it comes to adding the apples. Either peel them or core, but do not peel.

Cook the apples and put them through a food mill, or, put them raw through the coarse blade of the food chopper, add to the ground up cooked meat and suet.

Wash and grind the lemons and oranges skins and all, after removing the seeds. Add remaining ingredients, including meat liquor.

You can see that it is going to take a large kettle to hold all of the mincemeat. Jam or jelly left over from last year's supply may be added to the mincemeat. Cook slowly for 3-4 hours--or more. Care should be taken that the mincemeat does not stick to the bottom of the kettle. An asbestos mat between the kettle and the heat is often helpful.

It takes time for the spice flavor to work through the mincemeat, so don't get over-ambitious when the cooking product tastes flat. It may need only some salt. Just taste and keep on tasting.

When cooked to the desired consistency can in clean hot jars. Process 30 minutes in the boiling water bath.

This recipe makes a big batch of mince--meat, and it may be necessary to divide it into two kettles for the cooking process.

MUTUAL CONSENT

Today I met him on the street,
The "boy" who, once, I almost married,
My disillusion was complete,
He looked so old, and gray, and hurried!
The wrinkles clustered round his eyes,
His shoulders stooped, his cheeks were
sagging,

I looked at him in great surprise,
Was it of HIM that I'd been bragging?
We talked a bit, recalled the day
We loved each other, years ago.

I tried to cover my dismay
At how much change the years could show.
We gazed and chatted; both looked grim;
My thoughts were thus (HIS I INFER):
"WHAT DID I EVER SEE IN HIM?"
"WHAT DID I EVER SEE IN HER???"





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THE
TOWN
CRIER

call at the Cambridge, Y.W.C.A., every Thursday.* Joe Perkins calls for the Topsfield Hoedowns in the Town Hall, Topsfield, Mass., the last Saturday of each month.*** The Bay State Square & Folk Dance Associates held a Caller's Roundup Nov. 12, at the Brockton, Mass. Y.M.C.A.***** Worcester (Mass) Quadrille Club announce these parties: Nov. 12, Ralph Page; Nov. 26, Ted Sannelia; Dec. 10, Ralph Page.** The Country Dance Society opened its season with an "introductory

party" at Sargent Coll-

DIED: Harold Gates, 64 of Cromwell, Conn., dean of Connecticut callers and one of the few remaining prompt callers.***

BORN: Aug. 2, a son, Steven Peter, to Mr & Mrs Bill Gormbley, Fayetteville, New York.*****

MARRIED: Oct. 27, in Peabody, Mass., Ruth Brooks and Henry Littleboy.

A folk and square dance reception was held, immediately following the ceremony in Lynnfield.

Charlie Baldwin leads a class for "Beginners Square Dance Callers" every Monday, YMCA, Boston.***

Rickey Holden, former Tufts College student has written a book "The Square Dance Caller", It

Dick Best continues to belongs on every call-

er. It is a well thought out & well written book; it

er's book shelf. No mat-Gil Daniels, 1st. Lt. U.S. ter how much experience A.A.F. visited friends you've had, you'll find in New England recently. things in it that you Next two callers for never knew before.*****the Seacoast Region Sq. Dick Anderson writes-Dance Ass'n will be---- that Plymouth & Edaville Nov. 14, Ralph Page; Dec. on Cape Cod, recently 15 Mal Hayden. Held in held a 2 day festival, City Hall Auditorium, Do the feature of which ver, N.H.***** was a square dance bas- Interested in square ed on the cranberry dance dresses? Write to theme, especially wrt-Catherine Ogle, 106 West en and costumed for the Doran St. Glendale 3, Cal festival.*****if. for price list.***** Read the article "Swing Dave Bridgman, Boston, is Your Partner" by Fred home from a seven weeks Waring, in the November tour of Europe.***** American Magazine now Eugene Tso, New York Ica on sale at your news- der of folk dances says stand.*****that members of the "St New Hampshire Folk FedBrondan Gaelic Society" eration invites you to were guests of his folk become an "adopted son" dance group recently. A- of the state by joining mong dances that they the organization. Any one did for his group were: in the country is elig-"High Cauld Cap, Humor- ible to join, at only---ous Abandon, and Sword \$1.00 per year. Your doDance". Tso and his Cos lar includes a copy ev-moplitan Folk Dancers ery month of the "Ser- meet regularly every vice Bulletin".*****Tuesday & Saturday, 154 Saturday Squares, so popW. 93rd St. NYC.***** ular an event last year Like barber shop quart are again being sponsorets? The Boston Chapt- ed by The Country Danceer of the Society for Society, at the Y.M.C.U. the Preservation and En Boylston St. Boston. The encouragement of Barber next few callers are: Shop Quartet Singing in Nov. 10, Dick Delery; Nov. America, Inc., will spon 24, Charlie Baldwin; Dec. 20, its 3rd Annual Par- 8, Ted Sannella.*****ade of Quartets, Satur-

day, Dec. 8, at 7:30 P.M. back issues of NORTH* in Symphony Hall, Boston. ERN JUNKET available. Featured will be Boston at 25¢ per copy.***** 90 Man Barbershop Cho The Swedish Folk Dance rus. We've heard part of this group sing, and they're pretty good.*** Group of Boston are to be guests of the YWCA Tuesday night square dancers, Dec. 11 or 18. Dear Friends of Vyts:-- I have just returned from a visit with Vyts in Denver. He has improved miraculously since we put him on the train in Chicago for Denver. The treatment he is receiving at the J.C.R.S. Sanatorium is outstanding, the surroundings beautiful, and the food incomparable; and since his arrival here, he has gained 8 pounds, making his weight all of 88 pounds! Above all he is extremely happy and contented. Vyts is still a very, very sick fellow and needs and appreciates so much your expressions of "friendliness". He asked me to send his love to all. His address is: V.F. Bel- iajus, c/o J.C.R.S. San- átorium, Spivak(Denver) Colorado. He'll be glad to hear from you.

Sincerely

Jerry Joris

Replying to many letter of inquiries, we are happy to say that we have

***** Group of Boston are to be guests of the YWCA Tuesday night square dancers, Dec. 11 or 18. Call Mary Gillette, at YWCA, Health Education Dept, 140 Clarendon St. Boston, for details. The English Country Dance Society were guests of the same group Nov. 6. This monthly innovation is proving popular with everyone.***** Ralph Page will be the caller for the next Fitchburg (Mass) Quadrille Club party Nov. 17, in Wallace Hall. Everybody welcome.*****

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APRIL 25 & 26

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